

# **Hypercube**

**A Polytempic Polymicrotonal  
Work  
for String Quartet**

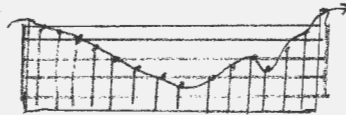
**Peter Thoegersen**

**2012**

# Legend

Violin I	Violin II	Viola	Cello
12TET	19TET	31TET	53TET
C	A = 1/1 or 0 c.	A = 1/1 or 0 c.	C = 1/1 or 0 c.
C#	E = -4 c.	A# = +39 c.	C# = +22 c.
D	B = -11 c.	A# = -23 c.	C# = -10 c.
D#	F# = -16 c.	Bb = +16 c.	C# = +159 c.
E	C# = -21 c.	Cb = -68 c.	D# = +4 c.
G#	G# = -26 c.	B# = +71/-29 c.	D = +49 c.
A	D# = -32 c.	Db = +26/-74 c.	E# = -63 c.
A#	A# = -37 c.	D# = -19 c.	E# = -38 c.
B	E# = -42 c.	E = -4 c.	F = +8 c.

“Squiggly Pitches” =



*Quasi, Glissando*

No Vibrato, as it obfuscates the shade of pitch

Bow Pressure =



(scratch bow)

Variable Bow Pressure =



(thick black line)

Sounding Harmonic =



Fractal Rhythm =



# Hypercube

## A Polytempic Polymicrotonal Work for String Quartet

Peter Thoegersen

Violin I 12 tet

$\text{♩} = 96$   
*cresc.* 9

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

12 tet

*pp* *ff* *fff*

*mf* *f* *fff*

*p* *f* *pp*

*f* *mp* *pp* *ff*

*mf* *mf* *mp* *f* 8♩:20♩

*ff* *mf* *ff* *mp*

*mf* *ff* *fff* *ppp* *f* *8va<sub>1</sub>*

*mf* *mp* *p* *pp* *mp*

*sul E* *sul A* *sul A* *sul D* 4:5

## Hypercube

2

Vln. I

27

*mp* *pp* *mf* *p* *ff* *mp* *sfz*

30

Vln. I

*fff* *p* *col legno battuto*

34

Vln. I

*f* *mp* *fff* *mf*

38

Vln. I

*f* *mp* *f* *scratch bow*

42

Vln. I

*scratch bow* *fff* *pp* *fp* *8va* *jete*

45

Vln. I

*mf* *f* *pp* *8va*

48

Vln. I

*mp* *p* *f* *subito p* *mf* *8va* *sul pont* *sul tasto*

51

Vln. I

*f* *p* *pp*

54

Vln. I

*fff* *mf* *mp*

57 Vln. I *mp* *f* *mf*

60 Vln. I *p* *mf* *f* *15<sup>ma</sup>* *sul pont*

63 Vln. I *ff* *fff* *ff*

66 Vln. I *fff* *mf* *mp* *sul A*

69 Vln. I *mf* *f* *ff* *sul A* *sul D*

72 Vln. I *mf* *f*

74 Vln. I *mf* *f* *= 48 Semplice*

77 Vln. I *ff* *fff* *cresc.*

79 Vln. I *p* *1/1* *pp* *a tempo* *f* *sul A* *5"* *Unisoni*

4  $\sharp$   $\circ$  no tremolo  $\circ$  sul tasto Hypercube 8<sup>va</sup>

Vln. I

*pp* *ppp* *mp* *p* *mf*

**Molto Dramatico e Furioso**

87 1/1 Unisoni @10 sec. resume tempo unisoni a polytempico

Vln. I

*ff* *fff* *f*

90 *f* *ff* *mp*

Vln. I

93 *ff* *fff* *mp*

Vln. I

95 *mp* *p* *mf* *pp* *mp*

Vln. I

96 *f* *ff* *fff* *mp*

Vln. I

99 *sffz* *fff* *mf*

Vln. I

102 *f* *ff*

105 *pizz. secco*  
Vln. I *mf* *ff*

108 *fff* *f*

111 *secco*  
Vln. I *ff* *f* *fff*

114 *arco*  
Vln. I *mf* *f* *pp*

117 *sul pont.* *ord.*  
Vln. I *pp* *mf* *5:2* *5:2* *5:2* *5:2*

120 *mf* *f* *ff*

123 *8va*  
Vln. I *pp* *p* *mf* *f* *ppp*

126 *8va* *al tallone*  
Vln. I *f* *fff* *sffz* *pp*

129 *fff* *mp* *f* *pp*  
*5:4* *7:5*

## Hypercube

6

131 *f* *ff* *mf* *Finale* *pp* *fff* *a tempo* *fff* *ffff* *ff* *mf* *ff* *scratch bow* *mp* *ff* *fff* *niente* *cresc.* *ppppp* *ff* *@10 sec.* *1/1* *fff* *niente* (8' 30"-9')



# Hypercube

## A Polytempic Polymicrotonal Work for String Quartet

Peter Thoenes

Violin II 19 tet

$\text{♩} = 76$

$-16$   $-26$   $\frac{1}{1}$   $\frac{3}{3}$   $\frac{-4}{3}$   $-11$   $-16$   $\frac{3}{3}$   $-21$   $-26$   $-16$

*mf*

Vln. II

$\frac{3}{3}$   $-37$   $\frac{3}{3}$   $-42$   $\frac{1}{1}$   $\frac{3}{3}$   $-4$   $-11$   $-16$   $\frac{6}{6}$   $-26$   $-21$   $-16$   $-37$   $\frac{1}{1}$   $-21$

*ff* *fff* *mp*

Vln. II

$\frac{5}{5}$   $-32$   $-42$   $-16$   $\frac{1}{1}$   $-21$   $-32$   $-26$

*pp* *mf* *f* *fff* *f*

Vln. II

$\frac{7}{7}$   $\frac{1}{1}$   $\frac{3}{3}$   $-26$   $-4$   $-21$   $-16$   $\frac{1}{1}$   $-32$

*pp* *mf*  $\frac{9}{8}$

Vln. II

(as there are only 9 microtonal pitches, there will be no more courtesy cents markings unless a vaguery occurs)

$\frac{9}{9}$  *p* *ff* *sul pont* *subito p*

Vln. II

$\frac{11}{11}$  *pp*  $\frac{3}{3}$  *p* *mf* *f* *fff*  $\frac{9}{8}$  *p*

Vln. II

*sul tasto*  $\frac{13}{13}$  *mf* *mf* *sul pont*

Vln. II

$\frac{15}{15}$  *p* *mf*  $\frac{9}{8}$  *p*

2

## Hypercube

Vln. II

17 *ff* *fff* 9:8 -4 -42 -37 1/1 -37

Vln. II

18 *p* *fff* 27♯:8 -37 1/1

Vln. II

20 *pp* *fff* *f* 9:8 pizz.

gliss into harmonic

Vln. II

23 *mf* *f* *ff* arco 27♯:8

Vln. II

24 *ppp* *ff* *mp* *f* *pppp* *fff* *spiccato* *appassionato*

Vln. II

25 *mp* *mf* *p* *ff* 9:8

Vln. II

28 *mp* *ff* *fff* 27♯:8

29  
Vln. II  
*mp* *pp* *fff*  
*sul tasto*

30  
Vln. II  
*p* *f* *ff* *mf*

32  
Vln. II  
*sul A* *sul D* *sul G* *mf* *semplice*  
9

34  
Vln. II  
*mp* *f* *open G* *-26* *-32*

36  
Vln. II  
*fff* *p* *mp* *resume tempo* *-8*

39  
Vln. II  
*f* *ppp* *pp* *sul tasto* *-8* *-21*

41  
Vln. II  
*ppp* *p*

43  
Vln. II  
*Molto Dramatico e Furioso* *@ 10"* *-8* *resume tempo* *10:8*

45  
Vln. II  
*mp* *f* *p*

## Hypercube

27 

Vln. II

47

*mp* *fff* *mf* *f* *ff* *fff*

Vln. II

49

*mp* *f* *pp* *p*

rit. cresc.

Vln. II

50

pizz.

*f* 9

*fff* 3

*fff* 9

Vln. II

53

*ff* *fff*

9:8

*fff*

portamento

Vln. II

arco  
55 *p* *sul tasto* 7:4 *portamento* *sul pont* 6:4 *scratch* *scratch*

Violin II

57

*f*

*light scratch*

5:4

*subito p*

19:8

Vln. II

59 3

*ff* *light scratch*

*pp* *light scratch*

*fff*

Vln. II

61

*f*

*sfz* 7:4

*fff*

5<sup>th</sup> Finale

-8

//

63 *resume tempo*

Vln. II *fff* 6 3 *ff*

65 *mf* *f* 3

67 *fff*

69 10:8 *pppp* *ffff*

@ 10 "

71 *fff* *niente*

63 resume tempo

Vln. II fff 6 3 ff

65 mf f 3

67 fff

69 10:8 pppp ffff

@ 10 "

71 fff niente

(8' 30"-9')

# Hypercube

## A Polytempic Polymicrotonal Work for String Quartet

$\text{♩} = 124$

Peter Thoegersen

Viola  
31 tet

Viola 31 tet

$\text{♩} = 124$

$-4$

$pp$   $mf$   $fff$

3

Vla.

3

$-19$   $+16$   $+39$   $-68$   $-29$   $-33$   $1/1$

$f$   $ff$

20:16 20:16

Vla.

5

$-4$   $20:16$   $-4$   $20:16$

$mp$   $p$

Vla.

7

$+26$   $-4$   $+39$   $9:8$   $1/1$   $9:8$

$mf$   $f$

Vla.

9

(please see legend for cents values as no more courtesy cents will appear)

$30\text{♩}:8\text{♩}$

$+16$   $-68$  etc.

$mf$  (open string C)  $f$

Vla.

10

$ff$

$30\text{♩}:8\text{♩}$

Vla.

11

$20:16$   $mp$   $p$   $f$   $9:8$

Vla.

13

$9:8$   $3$

$ff$  (open string C)  $fff$

*no vib.*

15

*sul pont**— sul tasto*

Vla. *pp* *ppp* *f*

Vla. *mp* *f*

Vla. *p* *ff*

Vla. *fff* *f*

Vla. *ff* *mf*

Vla. *mp* *ff*

Vla. *mf*

Vla. *pp*

30:8 15:8 5:4 12:8 10:8 20:16

# Hypercube

3

29 Vla. *mf* *fz* *ppp* *sul A* *sul pont* 5:4

31 Vla. *mf* *f* *mf* *sfz* 10:8

33 Vla. *mf* *pp* *mp* 20:16

34 Vla. *ff* *mf* *sfz* 20:16

35 Vla. *f* *mp* 5:4

37 Vla. *p* niente //

39 Vla. *f* *mp* *ff* 20:16 10:8

41 Vla. *mp* *p* *sf* 5:4



43

Vla. *ff* *scratch bow (pressure)* *mf*

Vla. 45 *ff* *5:4* *p* *sul pont*

Vla. 47 *ff* *20:16* *fff* *10:8*

Vla. 49 *ff* *5:4* *fff*

Vla. 51 *mp* *extended glissando* *ff* *10:8*

Vla. 53 *mf* *5:4* *p* *sul tasto*

55

Vla.

56  $\bullet = 62$ *detache*

Vla. *mf* *p*

58  
Vla. *mp* *f*

59  
Vla. *mf*

61  
Vla. *fff* *p* niente 5" unisoni +40

63 resume tempo +40 *mp* +40 sul pont *ff*

65 *pp* senza tremolo *ppp*

67 *p* *pp* 8va

69 *ff* *ffff* 8va *Molto Dramatico e Furioso* @ 10"

71 resume tempo *f* 13:16 unisoni a polytempi

73 *mf* *ff* *fff* *ff* *mf* 20:16 20:16

Vla. 75 *mf* *20:16* *mp* *60:32*  
*icosahedro tranquilo e subito agitato*

Vla. 76 *ppp* *p* *mf* *fz* *mp* *f* *fff*

Vla. 77 *ff* *f* *mf* *3* *mp*

Vla. 81 *ff* *10:8* *pizz.* *fff*

Vla. 83 *f* *mf* *10:8* *sfz*

Vla. 85 *agitato* *ff* *20:16* *fff* *5:4* *3*

Vla. 87 *a la chitarra* *(open string C)* *ffff* *arco* *f*

Vla. 89 *mf* *20:16* *f* *20:16*

91 60:32

Vla. *f* *fff*

92 10:8

Vla. *f* *sul pont* (open string C) *pp*

95

Vla. *ff* *mf* *ff*

97 20:16

Vla. *mf* *ff* *20:16*

99 @ 10" +40

Vla. *sfz* *sf* *fz* *fff* *ffff* *Finale*

101 resume tempo

Vla. *ffff*

103

Vla. *fff* *f*

105 20:16

Vla. *mf* *fff* *20:16*

107 *sul tasto*

Vla. *fff* *scratch bow (pressure)* *ff*

109 *8va* *sul A* *sul pont* *8va*

Vla.

111 *6:8* *ppp* *f*

Vla.

113 *@ 10"* *+40* *1/1* *fff* *niente*

(@ 8' 30"-9")

# Hypercube

## A Polytempic Polymicrotonal Work for String Quartet

Peter Thoegersen

$\text{♩} = 106$

Cello 53tet

$+4$

*pp* *mp*

Vc. 3  $1/1$   $6:4$  *mf* *ff* heavy scratch pressure

Vc. 5 *ff* *fff* heavy scratch pressure lighter

Vc. 7 *ord.*  $1/1$   $+22$   $-10$   $+59$   $+49$   $+8$   $+4$   $+59$   $+22$   $+49$  *f* *ff*

Vc. 9  $-10$   $+22$  *f*

Vc. 10  $1/1+22-10+59$   $+4$   $-38$   $-63$   $+8$  *mf* *ff* (please see legend for future cents usage as courtesy cents will now cease)

Vc. 12  $10:8$   $11:8$  *pp* *mp* *ff*

Vc. 13 *sul pont* *mf* *ff*

## Hypercube

2

15 *"bounded"*

Vc. *mp*

16 *ff* *mf*

17 *"unbounded"* 9:8 15:8 10:8 14:8 *ff* *mp* *fff* *p* *ff* *mp*

18

19 *sul pont* *ord.* *ppp* *f* *fff*

23 *sul pont* *sul D* *sul G* *p* *ppp* *ff*

26 *f* *mp* 3

29 5:4 6:4 *mp* *f* *fff* *ff*

## Hypercube

3

32 *mf* *f* *ff* *p* *fff* *pp* 13:8

Vc.

35 *ff* *p* 8va

Vc.

36 *f* *mp* *f* *mf* open D

Vc.

39 *f* *p* 5:4

Vc.

41 *pp* *ppp* 8va 1/1

Vc.

43 *fff* *mp*

Vc.

45 *f* *ff* 9:8

Vc.

47 *mf* = 53

Vc.

The musical score for 'Hypercube' is written for Violoncello (Vc.). It consists of several systems of staves. The first system (measures 32-35) features a melodic line in the bass clef with dynamics ranging from *mf* to *pp*, and a high-register line (8va) in the treble clef with a *ff* dynamic. The second system (measures 36-39) continues the melodic line with dynamics *f*, *mp*, *f*, and *mf*, including an 'open D' instruction. The third system (measures 40-43) shows a high-register line (8va) with a *pp* dynamic and a low-register line with a *fff* dynamic. The fourth system (measures 44-47) features a low-register line with a *f* dynamic and a high-register line with a *mp* dynamic. The fifth system (measures 48-53) shows a low-register line with a *ff* dynamic and a high-register line with a *mf* dynamic. The score includes various articulations, slurs, and performance instructions such as '5:4' and '9:8'.



## Hypercube

4

Vc. 49 *mf* *mp*

Vc. 51 *f*

Vc. 53 5" Unisoni *p* *ppp*

Vc. 56 resume tempo -31 hold @ 4 beats sul pont *f* *pp*

Vc. 59 8va *mp* *p*

Vc. 61 *pp* *mp*

Vc. 63 **Molto Dramatico e Furioso** resume tempo unisoni a polytempi *fff* *f*

Vc. 65 *ff* *f*

Vc. 66 *ff* 22:16

"unbounded"  
disregard exact microtonal pitch  
extended gliss

# Hypercube

5

67 Vc. *pp* *sul pont*

68 Vc. *ppp* *extended gliss*  
*disregard exact microtonal pitch*

69 Vc. *ff* *mf* *mp*

71 Vc. *f* *ff* *fff* *pizz.*

74 Vc. *ff* *fff*

78 Vc. *arco* *mf* *14:6* *mp* *p*

81 Vc. *p* *heavy scratch pressure* *fff* *10:8*

84 Vc. *f* *col legno battuto* *7:4*

86

Vc.

*f* *fff*

87

Vc.

*f*

*extended gliss*  
*sul pont*

*disregard exact microtonal pitch*

88

Vc.

*f* *fff* *ffff*

*5" Finale*  
*3"*

91

Vc.

*ff*

*resume tempo*

93

Vc.

*f* *ff* *mp* *pp*

*8va*

95

Vc.

*pp* *fff*

*24:16*

96

Vc.

*f* *mp* *5:4*

*heavy scratch pressure*

98

Vc.

*f* *pp* *ff*

*open C*

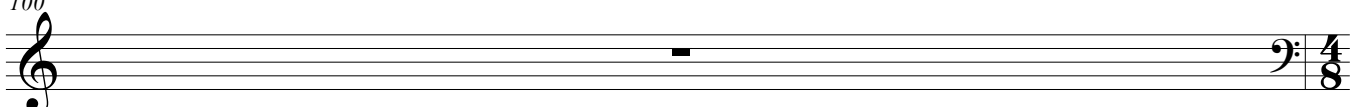
*5:4*

*8va*

*3*

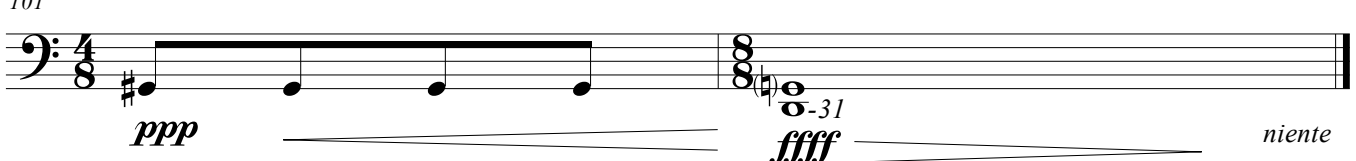
100

Vc.



101

Vc.



*ppp* *fff* *-31* niente

(@8' 30"-9')

**HYPERCUBE**  
**A Polytempic Polymicrotonal Work**  
**For**  
**String Quartet**

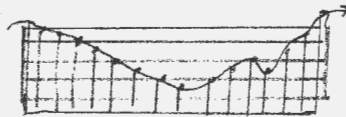
**By**  
**Peter Alexander Thoegersen**

**2012**

# Legend

Violin I	Violin II	Viola	Cello
12TET	19TET	31TET	53TET
C	A = 1/1 or 0 c.	A = 1/1 or 0 c.	C = 1/1 or 0 c.
C#	E = -4 c.	A# = +39 c.	C# = +22 c.
D	B = -11 c.	A# = -23 c.	C# = -10 c.
D#	F# = -16 c.	Bb = +16 c.	C# = +159 c.
E	C# = -21 c.	Cb = -68 c.	D# = +4 c.
G#	G# = -26 c.	B# = +71/-29 c.	D = +49 c.
A	D# = -32 c.	Db = +26/-74 c.	E# = -63 c.
A#	A# = -37 c.	D# = -19 c.	E# = -38 c.
B	E# = -42 c.	E = -4 c.	F = +8 c.

“Squiggly Pitches” =



*Quasi, Glissando*

No Vibrato, as it obfuscates the shade of pitch

Bow Pressure =



Variable Bow Pressure =



Sounding Harmonic =



Fractal Rhythm =



# Hypocrite

No Vibrato

Peter Thøgersen  
2012

**Violin I**  
12 TET  
p = 96  
Cresc. 9:8

**Violin II**  
19 TET  
p = 76  
(-16 cents)  
p = 124  
(-4)

**Viola**  
31 TET  
p = 106  
p

**Cello**  
53 TET  
pp

mf

(-26 cents)

1/1 ~3~

3

mf < f sfz

(1/1) (-4 cents) (-11 cents) (-16) (-21) (-32)

3 (-19) 3 (+16) 3 (+21) 3 (-69) 3 (-69) 3 (-29) (+21) (-23) (1/1)

mf < f

(+4)

mf < f sfz

1/1 Behind Bridge

f 32 20 32 7 32 5 32 7

mf ff -4 -37 6 -16 -26 -21 -16

mf > p mp > p mf ff

mf > f mp

ff

ff > mp

Handwritten musical score for a string quartet, featuring staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes various musical notations such as notes, rests, dynamics (mf, p, ff, cresc.), and performance instructions (e.g., "Pentato", "ord", "sul Pontic"). The notation is dense and includes many handwritten annotations and markings.



This is a handwritten musical score for a string quartet, consisting of four staves. The notation is dense and includes various musical symbols and performance instructions.

- Staff 1 (Top):** Features a series of notes with dynamic markings such as *sfz*, *sf*, *mf*, *f*, *mp*, and *ff*. It includes a *Cresc.* (Crescendo) marking and a *36:7* ratio.
- Staff 2:** Contains notes with dynamic markings like *mf*, *p*, *f*, *ff*, and *mf*. It includes a *28:6* ratio and a *3* measure rest.
- Staff 3:** Includes notes with dynamic markings like *ff*, *sfz*, and *sf*. It features a *4:5* ratio and a *Con Tremolo* instruction.
- Staff 4 (Bottom):** Contains notes with dynamic markings like *fff*, *mf*, *mp*, *f*, and *pp*. It includes a *No Tremolo* instruction and a *3:8* ratio.

The score is written in a cursive, handwritten style, with various musical notations including notes, rests, and dynamic markings. The overall structure suggests a complex, expressive piece of music.

[illegible]







Handwritten musical score for guitar, measures 30-33.

Measure 30: *Saltando*. Notes:  $\text{pp}$   $\text{p}$   $\text{f}$   $\text{ff}$ . Dynamics:  $\text{pp}$   $\text{p}$   $\text{f}$   $\text{ff}$ . *Sul Pont.*

Measure 31: *Sul Tasto*. Notes:  $\text{mf}$   $\text{p}$ . Dynamics:  $\text{mf}$   $\text{p}$ .

Measure 32: Notes:  $\text{pp}$   $\text{p}$   $\text{f}$   $\text{ff}$ . Dynamics:  $\text{pp}$   $\text{p}$   $\text{f}$   $\text{ff}$ . *Sul Pont. -21*

Measure 33: Notes:  $\text{pp}$   $\text{ff}$ . Dynamics:  $\text{pp}$   $\text{ff}$ . *Sul Pont*

Handwritten musical score for guitar, measures 34-35.

Measure 34: *Saltando*. Notes:  $\text{mf}$   $\text{mp}$   $\text{f}$   $\text{ff}$ . Dynamics:  $\text{mf}$   $\text{mp}$   $\text{f}$   $\text{ff}$ . *Sul Pont*

Measure 35: Notes:  $\text{mp}$   $\text{f}$   $\text{ff}$ . Dynamics:  $\text{mp}$   $\text{f}$   $\text{ff}$ . *Sul Pont*

Handwritten musical score for guitar, measures 36-37.

Measure 36: *Gliss.*. Notes:  $\text{p}$   $\text{f}$   $\text{p}$   $\text{f}$   $\text{p}$   $\text{ff}$ . Dynamics:  $\text{p}$   $\text{f}$   $\text{p}$   $\text{f}$   $\text{p}$   $\text{ff}$ . *Sul Pont*

Measure 37: Notes:  $\text{mp}$   $\text{f}$   $\text{p}$   $\text{f}$   $\text{p}$   $\text{ff}$ . Dynamics:  $\text{mp}$   $\text{f}$   $\text{p}$   $\text{f}$   $\text{p}$   $\text{ff}$ . *Sul Pont*

Handwritten musical score for a piece titled "The Great Wall of China" by John Williams. The score is written on ten staves, featuring complex notation including triplets, sixteenth notes, and various dynamic markings such as "ff", "mf", "p", and "pp". The score includes a key signature of one sharp (F#) and a time signature of 3/8. The piece is marked "Moderato" and "Crescendo". The score is dated "1988" and "1989".





Handwritten musical score for a multi-stemmed instrument, featuring various staves, notes, rests, and dynamic markings.

**Staff 1 (Top):**  $(=48)$   $mp$   $mf$   $(45)$

**Staff 2:**  $(=38)$   $mp$   $mf$   $(33)$   $-42$   $-26$   $-26$

**Staff 3:**  $(=62)$   $mp$   $mf$   $(55)$   $+39$   $-23$

**Staff 4:**  $(=53)$   $mp$   $(+22)$   $(48)$   $(+22)$   $(41)$   $(-10)$

**Staff 5:**  $(46)$   $mp$   $(97)$

**Staff 6:**  $(36)$   $mp$   $(37)$

**Staff 7:**  $(57)$   $-23$   $-19$   $-23$   $mf$

**Staff 8:**  $(50)$   $(51)$

**Staff 9:**  $(49)$   $ff$   $f$   $ff$   $ff$   $(2'')$   $ff$   $(2'')$   $(2'')$

**Staff 10:**  $(59)$   $+159$  cents  $ff$   $(52)$   $ff$   $(2'')$

**Staff 11:**  $f$   $ff$

**Staff 12:**  $(10)$



(15")

In Unison

(No Tremolo)

"

Resume Tempo I

(sul A) with Trem.

gliss

p

-8

"

Resume Tempo I

with Trem.

gliss

p

p

+40

"

Resume Tempo I

with Trem.

gliss

-31

"

Resume Tempo I

with Trem.

gliss

p

f

sul Pont. e sul D

(gliss)

(51)

No Tremolo

ppp

ppp

(gliss)

(40)

-8

No Trem.

ppp

(gliss)

(63) +26

No Tremolo

-19

ppp

(gliss)

(54)

No Tremolo

+22

ppp

(50)

(53)

Sul Tasto

ppp

-21

Sul Tasto

(42)

-21

ppp

-23

Sul Tasto

-68

ppp

(+22)

+154

Sul Tasto

+159

(57)

ppp

Handwritten musical score for the first system, featuring five staves. The notation includes various dynamic markings and performance instructions:

- Staff 1:  $(\circ) P$  -21,  $PPPP$ ,  $(43) \text{ } \sharp \circ -42$
- Staff 2:  $PPP$ ,  $(47) \text{ } \flat \circ -68$ ,  $PPPP$ ,  $(48) \text{ } \flat \circ -68$
- Staff 3:  $PP$ ,  $(\sharp \circ) +159$ ,  $PPPP$ ,  $(49) \text{ } \sharp \circ +22$

Handwritten musical score for the second system, featuring five staves. The notation includes various dynamic markings and performance instructions:

- Staff 1:  $(\sharp \circ)$ ,  $Gliss$ ,  $(56) \text{ } \flat \circ$ ,  $mp$ ,  $ff$ ,  $fff$ ,  $(57) \text{ } \flat \circ$
- Staff 2:  $Gliss$ ,  $(44) \text{ } \flat \circ$ ,  $ff$ ,  $\text{ord. } \sharp \circ -8$ ,  $fff$
- Staff 3:  $\text{ord. } +40$ ,  $ff$ ,  $fff$
- Staff 4:  $mp$ ,  $\text{ord. } -31$ ,  $fff$
- Staff 5:  $(51) \text{ } \flat \circ (-10)$ ,  $Gliss$ ,  $ff$ ,  $fff$

*Molto Drammatico con Fortissimo*  
*Unisoni A = 10"-15"*

Handwritten musical score for the third system, featuring five staves. The notation includes various dynamic markings and performance instructions:

- Staff 1:  $(\sharp \circ)$ ,  $ppp$ ,  $(1'') \text{ } mf$ ,  $fff$ ,  $(51) \text{ } \flat \circ$ ,  $Tutti Unisoni$ ,  $(2'') \text{ } A$
- Staff 2:  $Unisoni -26$ ,  $-21 -42 -16 -4$ ,  $(1'') \text{ } mf$ ,  $fff$
- Staff 3:  $Resume +16$ ,  $-68 +39$ ,  $-29 +16 +26$ ,  $-19 -68 -19 -50$ ,  $(1'') \text{ } mf$ ,  $ff$
- Staff 4:  $P$ ,  $Resume +159 +49 +8$ ,  $CRSC - - -$ ,  $(62) \text{ } \sharp \circ$
- Staff 5:  $P$ ,  $mf$ ,  $ff$

[illegible]





[illegible]

Handwritten musical score for a string quartet, featuring multiple staves with notes, rests, and dynamic markings. The score includes various performance instructions such as "No Trem", "Gliss", "Sul Pont.", "Sul tasto", "ord", "al tallone", "col legno Bastato", and "Sul Pont.". The dynamics range from *pp* (pianissimo) to *sfz* (sforzando). The score is marked with measure numbers (e.g., 7, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823

*animato*

Handwritten musical score for the first system, measures 1-32. The score includes staves for piano (p), forte (f), and fortissimo (ff) dynamics, with various articulations and phrasing marks. Measure numbers 1, 5, 9, 13, 17, 21, 25, 29, and 32 are indicated. The key signature is one sharp (F#).

Handwritten musical score for the second system, measures 33-64. The score includes staves for piano (p), forte (f), and fortissimo (ff) dynamics, with various articulations and phrasing marks. Measure numbers 33, 37, 41, 45, 49, 53, 57, and 61 are indicated. The key signature is one sharp (F#). The section ends with a double bar line and the word "Finale".

Handwritten musical score for the third system, measures 65-100. The score includes staves for piano (p), forte (f), and fortissimo (ff) dynamics, with various articulations and phrasing marks. Measure numbers 65, 69, 73, 77, 81, 85, 89, 93, 97, and 100 are indicated. The key signature is one sharp (F#). The section ends with a double bar line and the word "Finale".



Jack

Handwritten musical score for the first system, measures 83-94. The notation includes treble and bass staves with various notes, rests, and dynamic markings such as *pp*, *ff*, and *fff*. Measure numbers 83, 85, and 94 are circled. A large blacked-out section is present in measure 94.

Handwritten musical score for the second system, measures 95-106. The notation includes treble and bass staves with notes, rests, and dynamic markings such as *mf*, *ff*, and *pp*. Measure numbers 95, 98, 103, and 106 are circled. A 3:9 time signature is visible. A large blacked-out section is present in measure 103.

Handwritten musical score for the third system, measures 107-118. The notation includes treble and bass staves with notes, rests, and dynamic markings such as *ff*, *fff*, and *pp*. Measure numbers 107, 112, and 118 are circled. A 25: d time signature is visible. A large blacked-out section is present in measure 112. The word "Gliss" is written in measure 118.



(60)

(88)

Squaky

(89)

(0)

(69)

(109)

Gliss

Gliss 8va

Gliss

Gliss

Gliss

Gliss

Gliss

(94)

+159 Sul Pont.

ad lib.

Gliss

Sul Pont

(90)

ord

(70)

ppp

ff

ff

ff

(8)

-10

[Hold @ 10"]

(91)

fff

(71)

#0

(6)

0 -8

fff

(113)

> +40

(12)

0

(13)

0

fff

(16)

>

(97)

0

0

fff

-31

(@ 8'30" - 9')